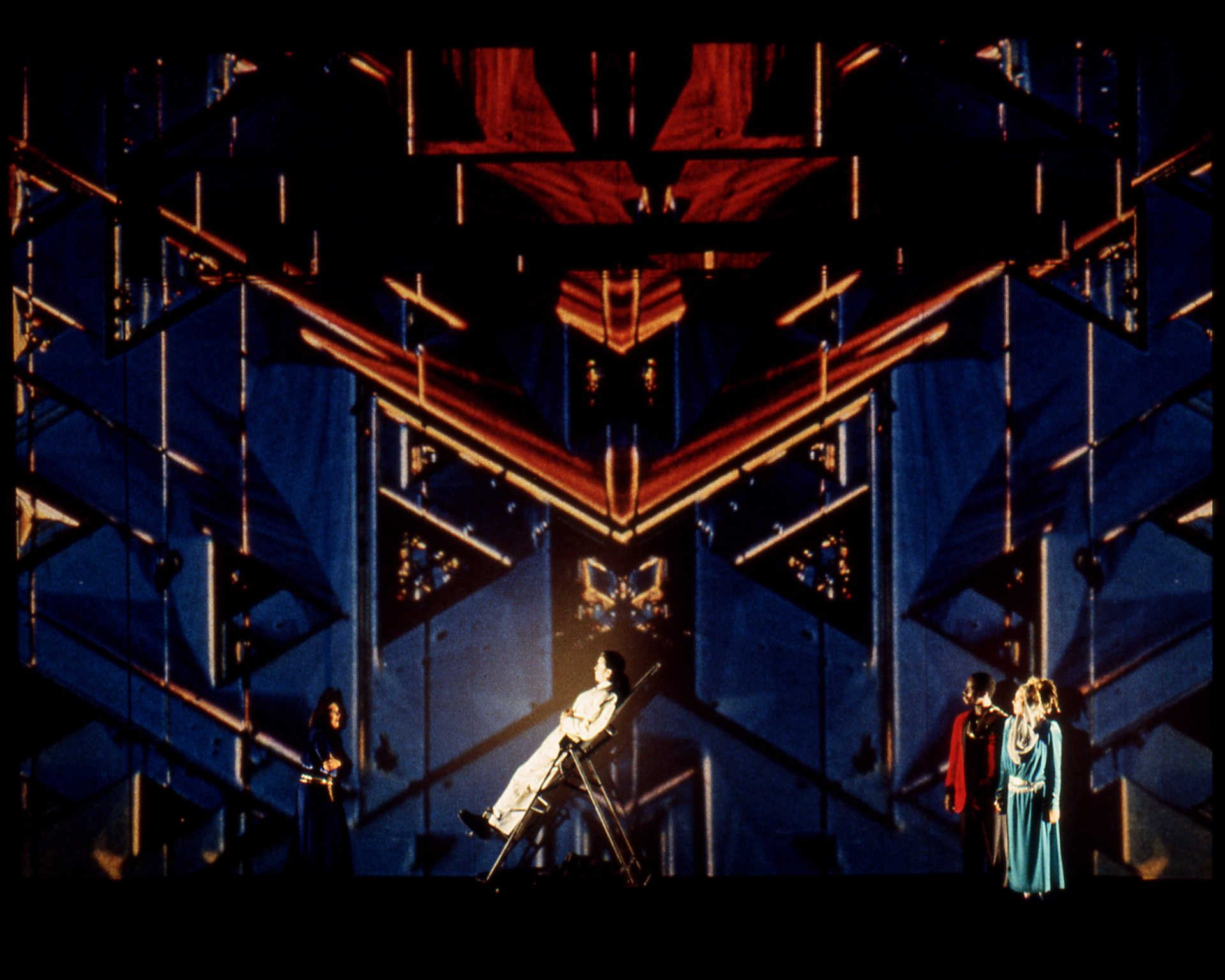
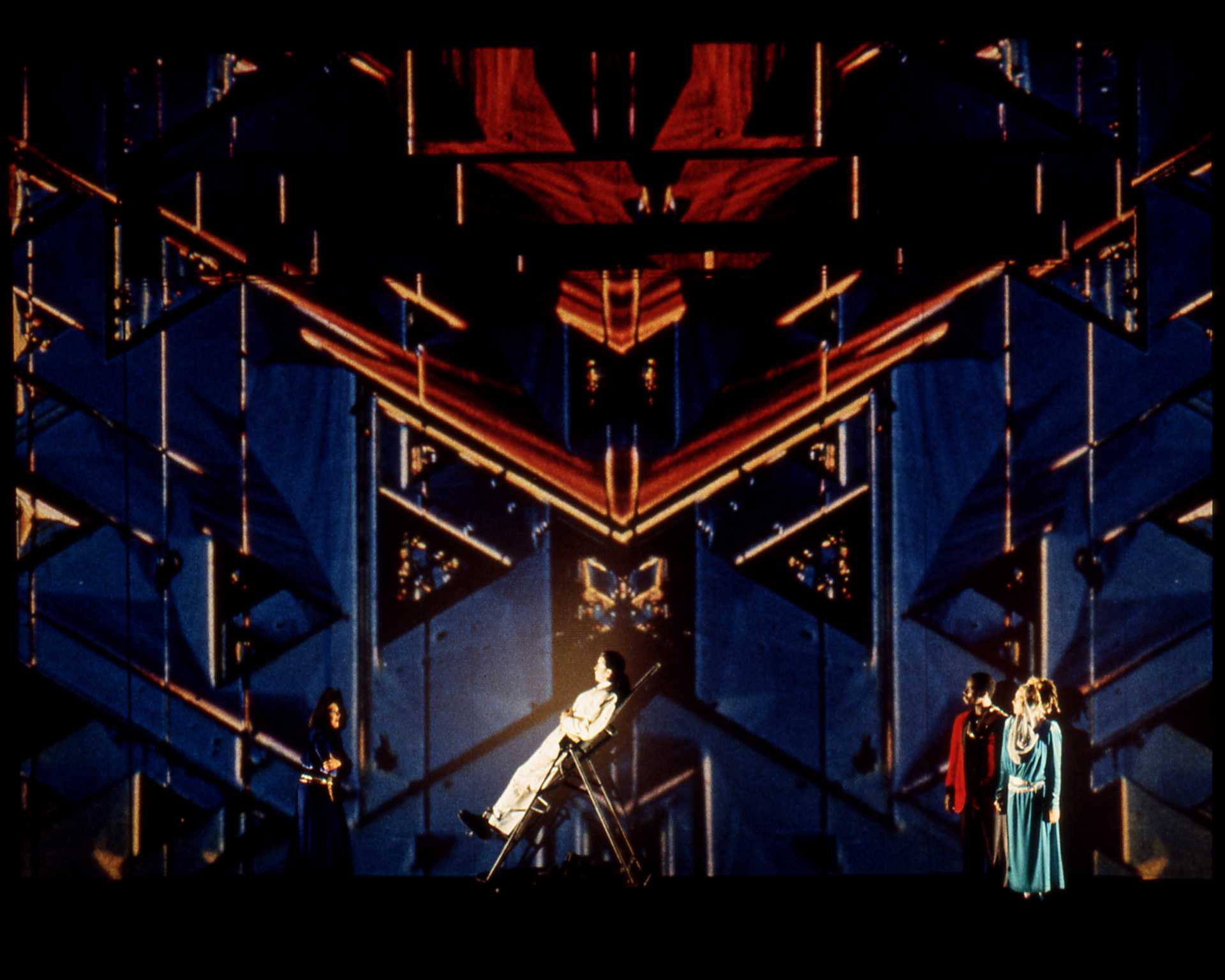




Actual Sho

Images from Jeffrey Hunt Archive
Shot on 35mm Tungsten-balanced Ektachrome 160 color transparency film

Reflections and Notes

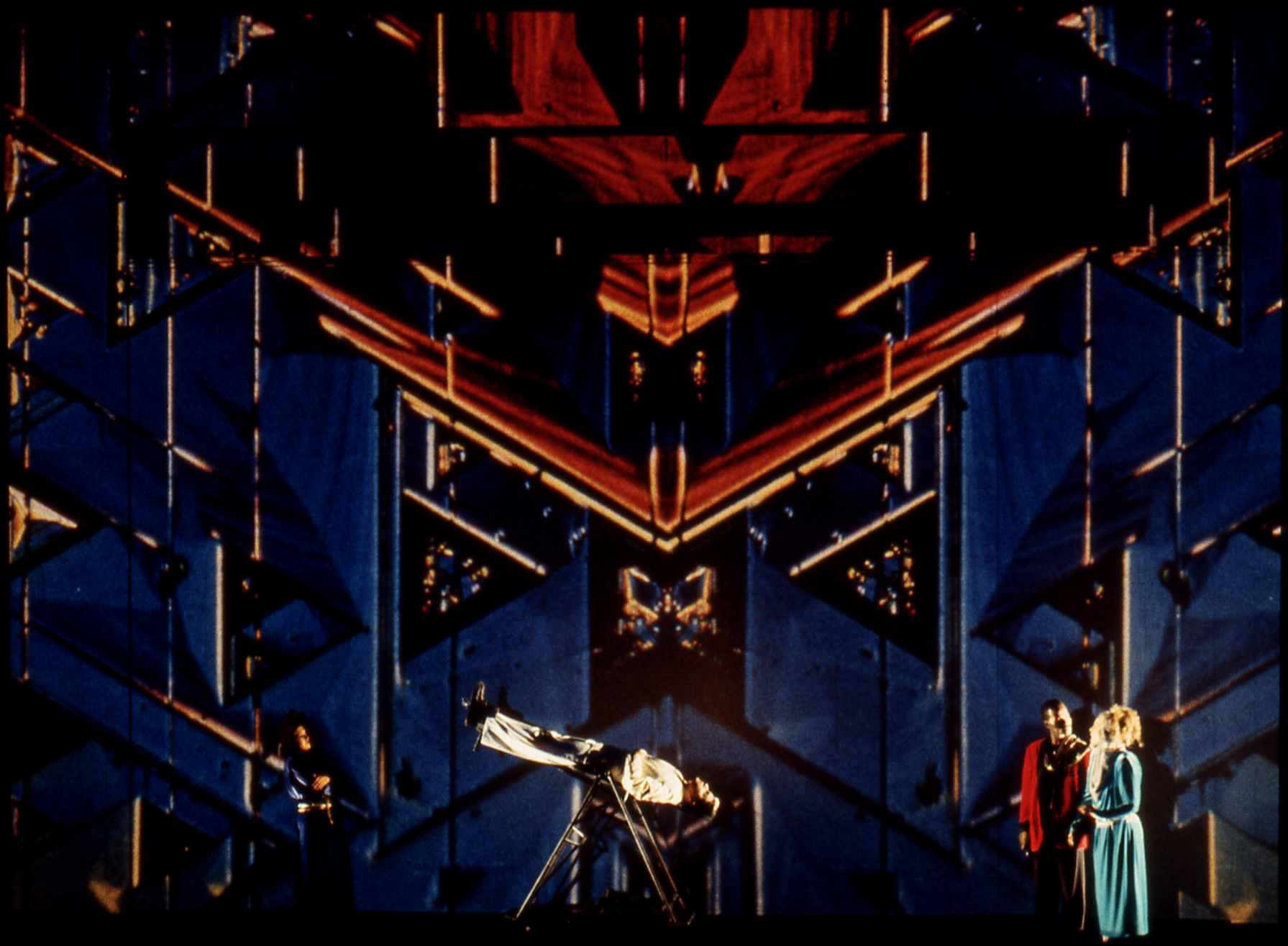
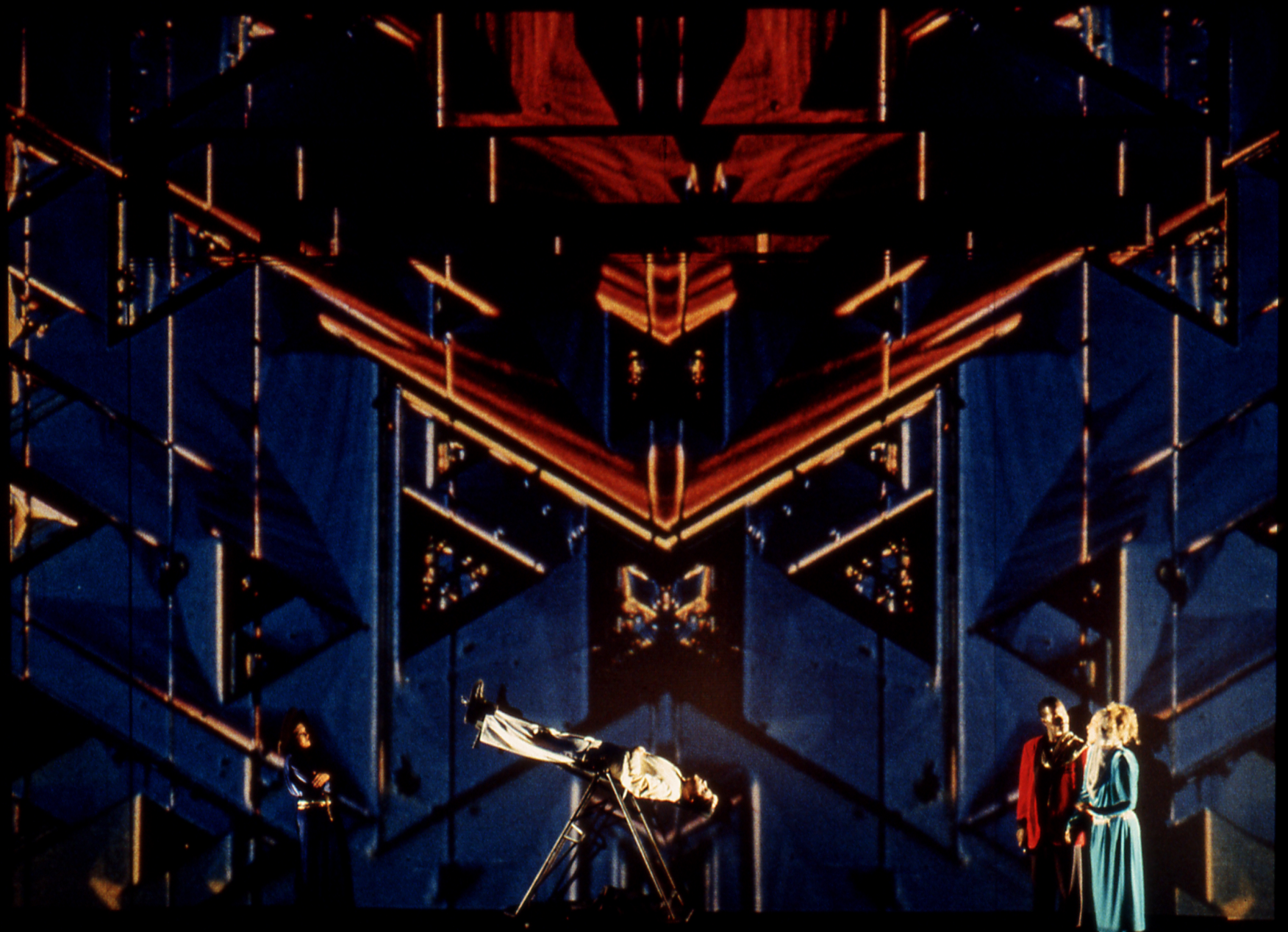
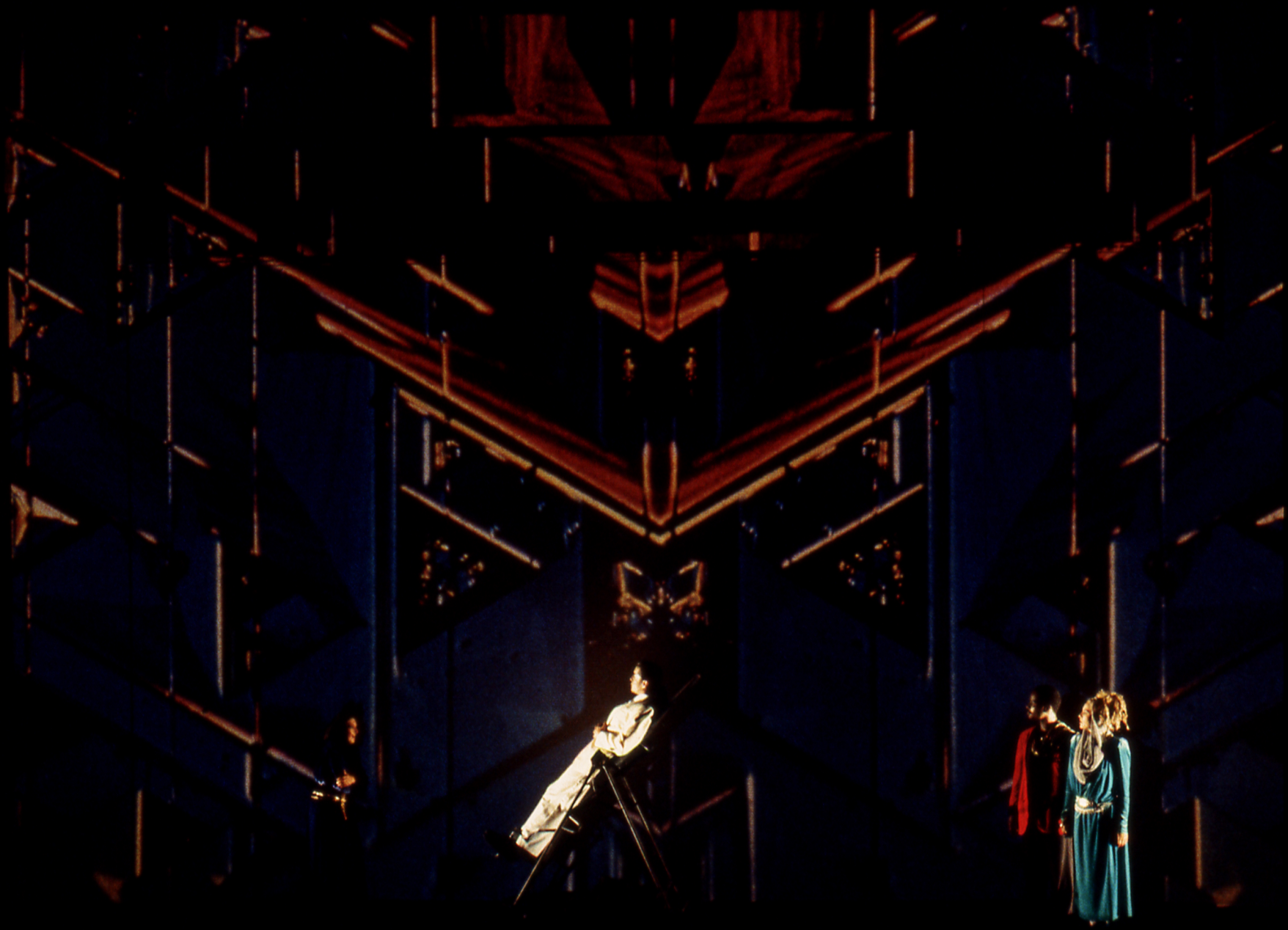
Jeffrey Hunt
August 31 2025

These images are the second sequence of images capture on film. This isn't necessarily the order they appeared in the show, but I'm keeping them in film sequence to help organize the large number of slides and files. Some moments may not have been photographed at all.

The three slides here show White Eagle on the contraption, along with other cast members, including Diana Rose Trimble. I've included the third photo even though it's relatively dark—it actually reveals Diana quite well and offers more detail of White Eagle, too. I hope others will help fill in the missing information.

If you look closely at the projected imagery, especially on the borders above, you'll notice it isn't perfectly symmetrical. There's also a slight keystoning, which suggests the camera was set just off-center. I'm beginning to recall how this happened: I'm fairly sure these were taken during a rehearsal. At the time, I was running the slide projectors myself—fading them manually from the house—then moving to the camera to advance it whenever the rehearsal stalled long enough for a few quick shots. The slight off-center perspective makes sense in that context.

There wasn't much chance to photograph the show once it was fully installed in the theater. Often there was very little time between the end of my work at load-in and the start of the performance. In Belgrade, I remember we even held the audience for nearly an hour. Jeffrey Wilk reminded me of this—how the festival organizer shadowed me step by step, urging me to hurry. I knew the show couldn't start without me, so I stayed on task and finished. There really was no other option. That was the worst-case scenario. Other times the setup went almost flawlessly, but those were exceptions.

The real challenge was arranging the masking for the entire set of slides—lining them precisely to the final positions of the legs, borders, and white screens. It was, frankly, an insane task, and yet somehow we managed to pull it off every single time. We had a crack team, and the support was extraordinary. It truly was theater magic in the truest sense.

There will be more slides to come—about 20 in total, covering roughly 10 different scenes. And perhaps even more photos of Actual Sho on another roll of film – I have a hunch there are more.